

## A NEW TEMPLE AND AN OLD MYTH

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The New Temple of the title of this study is the Pita Maha, a remarkably 'modern' association of Balinese artists, set up for purposes of quality control and orderly marketing in 1936; the Old Myth refers mainly to the well-known stories of origin for the new art which began to flourish around Ubud in Gianyar some five years earlier; the whole title is meant to evoke both the time and place of Bali in the thirties through allusion to the academic article by Gregory Bateson, *An Old Temple and a New Myth*, and as well to the earliest discussion of the new art by W.F.Stutterheim, *A New Shoot on an Old Stem*. I cannot deny that there is also a temptation to spread some confusion about what is either 'old' or 'new'. There are further resonances. Claire Holt's *Living Traditions* chapter in her book on Indonesian art subtitled *Continuities and Change* maintains the idea of a persistence of the past through current events, while James A. Boon's rereading of the relics of *Between-the-wars-Bali* is reminder of the adventure involved in trying to interpret anything at all